

THE QUEEN OF FASHION

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THE QUEEN OF FASHION

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A NEW departure was tried in New York this summer, one which would commend itself without qualification one would think everywhere. It was the opening of some of the school houses as "summer schools."

The idea was not originated in New York and has even been put into practice in other cities. The object of these schools was to furnish a harbor of refuge during a portion of the absurdly long summer vacation to the boy and heat-worried mothers of families, and resulted we may believe, from the careful and admirable manner in which they were conducted, in a not unpleasant way of spending the morning to the youngsters themselves.

The aim of those in charge seems to have been as much to amuse as to instruct the children. With such an aim intelligently carried out, who would not rather have their children at a vacation school for three hours a day than dawdling listlessly at home, a burden to every one near them.

It is true that most parents will recoil a little from imposing the trials of anything like school routine on their children when the little ones have set their hearts on unlimited freedom till school proper begins again. But once let the term school be deprived of its significance of irksomeness and few will be the parents who would not welcome such an institution. Especially when they remember that its value as a place of education is increased a hundred fold thereby.

It was to make a school that should appeal to the children as a place to have a good time in as far as possible that the curriculum of these summer schools was devised. Gymnastics, of a light and orderly kind, reciting—what boy does not feel a thrill of pride concealed in his inmost heart at being called on to recite to lots of other boys—carpentering,—lives there a boy who thinks it work to make a boat?—reading—tales from the fairyland of Fennimore Cooper's and Sir Walter Scott's making. Of such lessons were these schools contrived, and they lasted, too, only three hours.

Surely here is a movement that can be copied throughout the land with splendid effect, and one to fill a long-felt want. Lessons taught in this way are lessons no more. At the same time they are never forgotten. A fact learnt unconsciously from experience is acquired for a lifetime and will outlast in the memory by years and years a fact taught through conscious effort no matter how painstaking and strong the effort. So that such summer schools by their very pandering to the whims and caprices of the children may do them more actual good than the rigid irksome lessons of all the year beside.

That the summer vacation is absurdly long is the sad experience of many and many an ardent teacher and harrassed parent. Many too are the efforts made through essays and the like to lessen its lethal influence. Here is a way out of the difficulty that offers such possibilities for good in every way that the wonder is it has not been in vogue for years.

SPEAKING of schools calls to mind an interesting paper on an interesting topic. Will women who were educated at schools where boys and girls were taught side by side send their children to such schools or not?

As regards universities and the higher schools Professor Martha Crow of the University of Chicago summarized in the "Forum" the answers of one hundred and thirty-three women to this question. To the glory of co-education one hundred and nine of these said "yes" in no uncertain way, an overwhelming majority of experience in favor of bringing boys and girls up together.

This was not a question of whether the two sexes should have equal opportunities of education, but whether they should have the same, and influence each other continually during the educational period. In answering this question affirmatively this influence was pronounced unhesitatingly to be for the good.

The system of co-education must have very far reaching effects on the next few generations. It is not likely that men who are brought up in contact with women who continually display more industry and often more brain power than they do will wait very long before admitting that women are, after all, about as well calculated to look after themselves as anyone else. From which admission many things may follow, even the suffrage.

IT SEEMS a pity that the New York constitution committee declined to allow the question of female suffrage to go before the people of the state. The result was inevitable though. The vote was in the proportion of two to one against it, which shows a remarkable increase in the positive readiness of the males to allow woman every opportunity of asserting herself.

AN ABSOLUTE cure for diphtheria is the latest step in applied science if we may believe the New York medical officers. They assure us that the remedy is certain if used within thirty-six hours and possibly forty-eight of the inception of the disease. Such an announcement is of universal interest, for who of us has not come in touch with this dread enemy of human life?

It is to the patience and genius of Dr. Koch that this triumph, as it undoubtedly is, is due.

The principle is the old one of inoculation.

Guinea pigs are inoculated with diphtheria of successive degrees of intensity. After each attack they develop in their blood an increasing quantity of a substance that injected into the human system secures to it immunity from the poison of the diphtheria germs.

Such a specific requires time and money and expert manipulation to secure. So that large cities only can supply themselves with the equipment. But we may be sure that if it is found to withstand the test of time, means will be found to distribute it universally, and one more disease will be added to the list of those the advancement of knowledge has conquered to benefit of mankind.

MR. GLADSTONE, with the subtlety and grace usual to him, has written on heresy and schism in the "Nineteenth Century." The article appears to be designed to help in the great work of consolidating all bodies of Christians that they may present a united front to the advancing hosts of materialism. We are all desirous to have harmony, but other people cannot seem to see the necessity of harmonizing with us—and we cannot harmonize with them as that would be against our conscience. Not only that, but certain large bodies of Christians believe heresy to be a deadly sin—one that casts a heretic or schismatic outside of the pale of the Church of God. Mr. Gladstone's argument is addressed mainly to these last. He shows in the first place that there is a vast difference between a heretic and the son of a heretic, the latter having been brought up in his heresy and acquired his opinions involuntarily. He also pleads that times have changed and with them the applications of Divine institutions. He instances the sending of Elijah to the seceding ten tribes as an instance of direct Providential interest in the welfare of schismatics and also points to the difference in regarding images brought about by changes of environment. How in early days when an image was to every nation and land, but one small one, sacred, images and pictured Gods were absolutely prohibited. Now that no danger of sliding into the arms of Ashteroth or Baal exists, the necessity of strictly observing the old commandment is done away with and the benefit derivable from the use of graven symbols legitimized. He also points out that the durability of many sects seems to show that God's blessing rests upon them.

The upshot of it all is—we all bear witness to the Trinity and divinity of Jesus the saviour of mankind. Cease quarreling over forms and unite to fight the rising strength of the common enemy.

WOMEN THE WORLD OVER.

A WOMAN'S COLLEGE had recently presented to it, photographs of the babies of the graduates of the institution. And yet they say higher education interferes with the domestic relation!

MRS. MACKAY, the silver king's wife, has some of the finest jewels in the world. She has a sapphire worth \$1,500.00, and a pair of solitaires valued at several times that much.

WHEN THE widow of Lewis Hayden died, she left \$5,000 to Harvard College to found a scholarship for the benefit of poor and deserving colored students. It is the first bequest of the kind recorded in any American University, and it is a significant legacy from the fact that both Mrs. Hayden and her husband were born as slaves.

MARY ANDERSON NAVARRO has so far shown no intention of going back to the stage, but she is going to publish her stage reminiscences. She has written a book that will attract wide attention—at first, at least, and possibly afterward, if there is real merit in it.

MME. MINNIE HAUKE sang at Johore recently by invitation of the Sultan, who expressed himself as greatly pleased. The sultan conferred on the prima donna and her husband the order of the Crown of Johore, this being the eleventh order Mme. Hauke has received from the hands of ruling monarchs. These "orders" are of some value as "experiences," and also as advertising mediums.

THE WAITRESSES in the Pacific Hotel Company's eating houses and lunch rooms at Omaha have struck because the company required them to wear black dresses, white aprons, collars and cuffs and a white linen cap perched jauntily on the head. They not only objected to being reduced to livery, but they insisted on exercising the servant's privilege of wearing gay print dresses and cheap jewelry.

IDA LEWIS, the famous keeper of the Lime Rock lighthouse at the south end of Newport harbor, receives a salary of \$750 a year and two tons of coal. She is past fifty now, her hair slightly streaked with grey and her face somewhat rugged and weather-beaten, but she is still alert and strong.

MISS HELEN GOULD is still carrying out her mother's method of doing some good with the money gotten together by the famous financier. Her charitable gifts amount to thousands of dollars every year, and are distributed under her own personal supervision to children's hospitals and day nurseries. She has founded a temporary home for the neglected little ones of New York's tenement district near Tarrytown, N. Y.—a home where the children can be taken by the dozen for a day, a week or a month of country air and wholesome food. And every Thanksgiving and Christmas she gives a dinner to a hundred or two of the half starved waifs.

MISS DHAUBAI FARDOOJEE BANAJEE, an eighteen-year-old Bombay girl, has succeeded in getting one of her pictures hung in the Paris Salon. She won some prizes in India from the Bombay Art Society, and decided that she would rather be an independent person according to western standards than to marry and live in the Indian fashion. She is the first Indian woman to go to Europe to study art.

THERE ARE eight women colonels in Germany, all of whom draw their pay regularly, namely, the Empress of Germany, the dowager empress, the Princess Frederick Charles of Prussia, the Queen Regent Sophia, Queen Wilhelmina of the Netherlands, the Duchess of Connaught, the Duchess of Edinburgh and Queen Victoria.

FLORENCE NIGHTINGALE, who though quite an invalid and confined to her couch, still takes an active part in the work of the world. She has lately been organizing a health crusade among the cottagers of Buckinghamshire, where she lives, for the purpose of instructing them in questions of ventilation, drainage and the like sanitary matters.

MISS SARA JEANETTE DUNCAN, the author of "A Social Departure" is the daughter of a business man of Brantford Ontario. After trying to find an aim in life by teaching, she entered upon journalistic work, and made a journey around the world as correspondent for several English and Canadian papers. She is now the wife of Professor Everard Coates who holds an important position in the Indian Museum, Calcutta.

DR. OLGA NEYMANN is one of the most successful dentists in New York City. She is slender and dark-eyed, dresses quietly but richly, and makes enough money to keep up a \$2500 apartment in the best of style, surrounding herself with all sorts of pretty things to hide the greswomness of the dentist chair and instruments of agony. She has "family" custom, treating both men and women, and apparently has every reason to be satisfied with her choice of a profession. She does not know much about toothaches from personal experience, but should she need the services of a dentist she wouldn't be able to treat herself. Would she patronize a man or a woman tooth-mender, do you suppose?

NEW YORK FANCIES.

NEW TEA CLOTHS are made of bright gold-colored linen. The border is worked in coarse black silk which has much the effect of black lace.

GOLD-COLORED braids, with black feathers and jetted ribbons are among the millinery novelties. The same gold color in gloves with black stitching and black embroidered cuffs, keeps company with the hats.

FANS to match the gown with which they are carried are easily arranged for; when madame buys an evening gown of brocade, she purchases a bit more of the silk than she really needs, and has it made into a fan. A delicate green brocade, scattered with pale pink rose leaves, has just been made up into a fan with black sticks and a soft row of black marabout feathers. Another, for a black and white gown, was of white satin with black lace butterflies and sticks of black enamel. Inexpensive and dainty fans are made of Dresden ribbon with a finish of feathers corresponding in tint to the flower upon the ribbon.

PRETTY but perishable evening dresses are being made up in chiffon of pink, lavender, straw color or white, over satin of the same shade. The chiffon is knife-plaited, very full, but is put on in the simplest fashion over a baby waist, short puffed sleeves and full gathered skirt. Satin ribbons and ruchings of the chiffon are the only trimmings.

A universally becoming addition to an evening dress, are the airy butterfly bows of tulle, lace, ribbon or jet, standing straight up on the shoulders and held in place with invisible wires.

TAILOR-MADE waistcoats of figures or plaids are selling in the shops. They are rather startling in color, and are only a temporary substitute for the shirt waist of warmer days. These waistcoats are fastened with small black or gilt buttons. The vesting which comes expressly for this purpose is of heavy red cloth with embroidered knots of black scattered over it, or dark blue with red knots, and will undoubtedly show well from a distance.

AMONG the new fall goods are satin-faced woollens for street gowns. They are lustrous twilled fabrics, not quite as heavy as ladies' cloth, and double faced, showing lighter on the under side which is turned back for revers, collars, cuffs and borders. So far browns are in the lead, with brownish-greys not far behind. And buttons—both large and small—are everywhere present.

A "**BUTTON GOWN**" recently imported, actually carried sixteen dozen small gilt buttons, so close together they shone like cords of gold. The skirt of this French costume was of fine brown broadcloth, with an unusual amount of fulness at the back. On the right side of the skirt a narrow panel of cloth of much lighter shade appeared to be caught to the brown by a row of gilt buttons; the yoke of the same light cloth was also bordered with the buttons and the collar, girle and deep cuffs boasted two rows around. Even the sleeve puffs were caught up with rosettes of gilt buttons. It is to be hoped that they were of stuff guaranteed not to tarnish.

MOURNING dresses are shown in severely plain, solid English crape, but the family physician warns the wearers that they are unwholesome. Dull black Henrietta cloth is much better, with a crape vest, belt and border on the skirt. For widows, wide straight collars and cuffs of organdie or tarlatan, with inch wide hems, and little square cap to match, relieve the heaviness of the sombre black.

The long veil may be worn over the face for three months, but after that it is draped back over the close bonnet, and a little ruching of white crape added to the bonnet.

TWO NEW inventions are heralded as improvements for women's waists. One is the "Fairy Belt" which when worn over the corset will have the effect of changing the usually oval form of the waist into a perfect round, making it appear quite two inches smaller without the least pressure. A perfectly rounded figure is the ideal which every woman strives to attain—at least so says the manufacturer of the belt—and he thinks he has discovered the method.

Another would-be friend to womankind, offers a corset with platinum stays which neither bend nor break. This corset is really a bodice laced down the back, and with no opening in the front, so that the wearer once laced in can be sure of staying there until some friend helps her out. It is offered as the most valuable support in cases with a tendency to consumption—about the last use one would suspect it of being put to.

IF THE papers will persist in attributing systematic coquetry to the summer girl, they must not be surprised when she feels called upon to live up to her reputation. A certain popular little lady who spent the usual month at Newport and another at Saratoga, came home with a unique watch chain from which dangled a collection of silver and gold hearts of assorted sizes and engraved with monograms which also were assorted. The heart-shaped locket, which has been doing duty as a love locket for a year and more, and is supposed to be worn just out of sight, got to be monotonous; like the little savage that she is at heart, she transferred her trophies to her belt, or to the chatelaine dangling over her belt. The result is rather better than the regulation bangles, and the jingle more soothing to her feelings.

FOREIGN NOTES.

MRS. GEORGE JAY GOULD visited a poplin factory during her recent stay in Ireland, and made various purchases, among them being a magnificent piece of white and gold poplin for a Court train, the ground white Duchesse (Irish) poplin, with woven gold sunflowers.

LIBERTY SATIN takes its name from a certain art-dealer in London, and is particularly popular because of its suppleness, lightness and brilliancy. The "Liberty" finish is being given to ribbons and silks generally for the coming season, and the favorite shades are a bluish-lavender, a pinkish-lilac, a dull, soft old green, and a purplish-red cherry.

THE GOING-AWAY GOWN of the Parisian bride is practical. She travels in a neat and unassuming tailor-made costume and small, close hat, and while it is absurdly easy to recognize the newly wedded of other nationalities by the painfully apparent holiday attire, the French girl passes unperceived and may be a six months' bride for anything her toilet shows to the contrary.

ADVICES FROM PARIS say that on the occasion of her marriage with the Count A. de la Rochefoucauld, Princess Louise Radziwill received from her father, Prince Constantin Radziwill, a pearl necklace of five rows which cost 800,000 francs. In aristocratic Parisian circles diamonds and pearls are still the most fashionable gems. Most necklaces, diadems, trainees and earrings exhibit artistic or sober arrangements of these gems.

THERE IS A CUSTOM in the Royal Family which is followed to a limited extent in the occasional exchange of wedding rings, but which is well worthy of being adopted by others beside Anglo-maniacs, and that is the chivalry which prompts the royal bridegroom to wear a wedding ring as well as his bride. Each of the princes on his marriage adopts a facsimile of his bride's wedding ring, and wears it always on the marriage finger. Thus the Duke of Connaught has a plain gold hoop of twenty-two carats with the name "Marguerite" engraved on the inner side, while his Duchess's ring is exactly similar with the name "Arthur" on the inside.

THE QUEEN will shortly lose two of her Maids of Honor who are going to be married. The duties of the Maids are not of an arduous character, their services being required for three months only out of the twelve, and the privileges are by no means to be despised by a young woman who has money of her own to dress upon, for dress she must, and the three hundred pounds remuneration won't go half way around. However, it is said that when a Maid of Honor marries, Her Majesty usually provides the trousseau, so there is one good chance of evening up.

MME. ADELINA PATTI-NICOLINI gave her first garden party of this season at Craig-y-Nos Castle recently, when all the notabilities of the Swansea valley were present. Her triple coronet as Chatelaine, Benefactress of Swansea, and Queen of Song, sits lightly on the diva's brow, and she looked as youthful as ever in a cream silk striped gown adorned with costly lace, and a pretty hat and parasol to match. The band stationed in the grounds, played fine old Welsh melodies while the guests regaled themselves at the tempting tea tables. Many of the guests had driven upwards of twenty miles to be present on this occasion.

MADAME REJANE has conquered the London world not only by her consummate art as an actress, but by her exquisite art of dressing as well. In one scene she is dressed for a reception in white satin and silver, a scarf of pink chiffon at the waist and a gorgeous train of grass green velvet lined with brightest pink, which invariably calls forth a murmur of admiration from the audience. Scarcely less effective is her attire for the interview with "Napoleon"—a mauve watered velvet mantle lined and trimmed with ermine, over a white satin Empire gown with jewelled wings on the shoulders. Mme. Rejane is a beautiful woman, and sets off her gowns as much as they seemingly add to her appearance.

THE "PITLOCHRIE" cape is a smart wrap which is sufficient protection against any sudden change of temperature, and which is at the same time light enough to be comfortable under any circumstances. It is made up in Scotch tweed of the heather mixture, and has reversible tartan linings, double shoulder capes and deep roll collar. The Pitlochrie is only one of a dozen varieties of the genus cape which threatens to overshadow other light wraps. The Inverness, the Cawdor, the Parade, and the rest of them are built on the same principle of heavy cloth with bright linings, the difference being in the matter of a collar or two, a hood or the question of straps or buttons. Capes will have full sway until the bitter cold weather, and then it will be cloaks long enough to reach the bottom of the dress.

AT A RECENT English wedding the bride wore the conventional satin, lace and orange blossoms, but the bridesmaids wore white figured cloth, with long coats, white moire waistcoats, lace cravats and three-cornered white hats trimmed with white feathers and carried white moire umbrellas with inlaid handles, the latter being a present from the groom.

At a rose wedding, the bridesmaids wore pink silk gauze with leaf green insertion, moss green velvet ribbons and girdle; moss green hats trimmed with pink roses, and huge shower bouquets of pink roses and an abundance of leaves. The bride was of course the sweet white rose in this rosebud garden of girls.

HEALTH AND BEAUTY.

Shirley Dare on the Care of the Hands.

FOR SEVERAL years, Shirley Dare has been the most popular writer of New York letters for the western press. Her advice is always practical and therefore beneficial. Here is the gist of her several letters on this one subject:

"First soak ill-kept hands in warm soap suds, with half a teaspoonful of borax in the water, which acts wonderfully in removing grime. I think the use of a stiff brush on the back of the hands, as well as the use of vaseline at night, fosters the growth of hair, and therefore to be avoided. Rubber hand-brushes are far preferable, because the rubber clings to the surface with a sort of suction, carrying away every trace of grime with it.

The common washing powders with different names quickly bleach the hands, but leave them harsh and dry, unless rubbed with lemon juice, or vinegar and water. A strong solution of oxalic acid will remove stains from the cutting of vegetables—but it should be applied to the stains only, and not used in the water.

Having whitened the hands and dried them well, let us proceed to soften them. Half the harshness of the skin comes from the half-drying of the hands after washing them, and here is where the best use of almond meal comes in. While the hands still feel moist from the towel, rub them thoroughly and long with the meal, until they are in a delightfully smooth state from the soup-con of powder worked into the pores.

The callous places around the nails and in the palms of the hands, should be rubbed down with fine soapstone, and by the way, a small piece of this same soapstone should be kept in the kitchen for the purpose of rubbing away ordinary stains and rough places and stimulating the skin. The Romans knew most that was worth knowing about the toilet, and they used pumice and sandstone all over their bodies to secure the marble smoothness of flesh we hear of but seldom see.

If your hands are very rough and sore, and you have no almond meal, keep on your toilet table a box of coarse corn meal and rub the hands vigorously with it. Powdered oatmeal, or oatmeal that has been left to soak in the wash basin over night, is an admirable hand smoother and whitener.

To remove tan, nothing is better than glycerine, rose water and a few drops of benzoïn, well shaken and allowed to dry on the hands after they have been thoroughly soaked and cleaned. It is also soothing in cases of chapped hands, unless the irritation is very great, when a coat of pure mutton tallow well rubbed in over night, is more efficacious.

The woman of good taste has her finger nail cut exactly to the round of her finger, matching the half moon below, and just betraying the tip. It is filed to a smooth edge and polished only enough to remove roughness and marks. Well kept finger tips and well polished nails no more hold the dust than so much smooth shell.

Acid should be applied to the nails only in cases of stain, as the experienced manicure protests that it makes the nails opaque and brittle, destroying the gelatine which gives them their clearness and tenacity. A file of marvellous fineness is used to smooth the corners and broken edges of the nail, but the pointed end for pressing back the "binding" of the nails is barbarous. The best manicures say that the selvedge is no more to be torn back or cut than the edge of the eye-lid. Push it back gently with the pointed orange-wood stick which is used to clean under the nails.

Care must be taken in using the pink emery powder and chamois buffer, to rub the nail towards the finger tips and not downward, so as to bruise the selvedge and fill it with pink powder. The nails receive their final polish from the palm of the operator, after which they are touched with the merest suggestion of pink. Highly tinted as well as extremely pointed nails, are the height of vulgarity. Some of the belles of Asia have a weakness for pink finger tips, so much so that the juice of red berries and roots are used as dye, and a common practice is the injection of senna under the nails.

There is an English recipe for keeping the hands smooth, which is very good indeed. It is two tablespoonfuls of lemon juice, one of glycerine, and one of almond oil—colorless oil by the way, for experience lends reason to the idea that most oils and vaseline discolor and darken the hands.

Honey balsam is a nice preparation that English ladies' maids compound to whiten and soften hands. It is made of eight tablespoonfuls of pale strained honey heated gently, and two tablespoonfuls of vegetable glycerine melted into it; when cold, two tablespoonfuls of rectified spirit and three drams of pure citric acid are added, with a few drops of any rich essence to perfume. Dissolve the acid crystals in the spirit before pouring into the other mixture, and bottle at once.

If you have lost faith in all hand-soaps through the multiplicity of advertisements claiming everything under the sun, make your own.

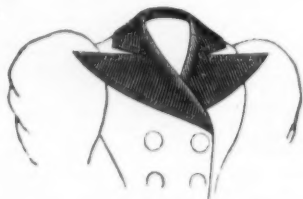
Melt a pound of pure white castile soap over the fire with a little water. When melted, perfume with a drop of otto of roses and stir in a half cupful of oatmeal. Use this preparation while washing the hands and their improvement will be surprising.

A decidedly injurious practice is the wearing of old, soiled gloves in trying to soften the hands. Smeared with grime and shut up night after night in a pair of close-fitting gloves soaked with former applications, no wonder the hands turn yellow and dead looking. Wear gloves at night when it is necessary by all means, but wear them large and loose, and be sure that they are clean. Chamois skin gloves that can be frequently washed, are the best for the purpose, and they should be roomy enough not to interfere with the circulation.



4084

The McCall Short Coat Pattern No. 4084 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $3\frac{1}{4}$ yards material 54 inches wide, or $7\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4100

The McCall Collar Pattern No. 4100 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $\frac{3}{4}$ yards material 18 inches wide. Price 10 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4084-4026

Ladies' Short Coat Costume.

(4084-4026)

LADIES' Coat Suit of covert cloth, granite mixture in grey, blue-grey or brown, or of the new double faced Sicillienne which turns back so beautifully for contrasting facings and revers. Coat and skirt are finished with rows of stitching, or with fine lines of braid.

Coat and skirt are sold separately, but are equally as desirable made up in a costume.



4095

The McCall Round Yoke Mother Hubbard Wrapper Pattern No. 4095 is cut in 7 sizes, for ladies from 32 to 44 inches bust measure, and requires, for the medium size, $7\frac{1}{2}$ yards material 44 inches wide, or 10 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4099

The McCall Pointed Basque Pattern No. 4099 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $2\frac{1}{4}$ yards material 44 inches wide, or 4 yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



3931

The McCall Blouse Bodice Pattern No. 3931 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $1\frac{1}{4}$ yards material 44 inches wide, or 3 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4026

The McCall Three-Gored Skirt with Straight Back Pattern No. 4026 is cut in 6 sizes, for ladies from 22 to 32 inches waist measure, and requires, for the medium size, $3\frac{3}{4}$ yards material 44 inches wide, or 5 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct waist measure, as patterns will not, under any circumstances, be exchanged.



4092

Ladies' Costume.

(4092)

LADIES' Costume, for house or street wear, consisting of novel bodice, new sleeve with puff and cuff in one piece, a pointed peplum, and a gored skirt with seams outlined with trimming.

The bodice is slightly double breasted, with sharply pointed revers over a vest piece of the goods. This vest piece and collar open at one side, with invisible hookings.

The large buttons on the bodice may be sewed on merely for effect, if large buttonholes are objectionable, and the edge of the bodice held flat with hooks.

The McCall Costume Pattern No. 4092 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $7\frac{1}{4}$ yards material 44 inches wide, or $10\frac{1}{4}$ yards 27 inches. Price 35 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4092

The McCall Costume Pattern No. 4092 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $7\frac{1}{4}$ yards material 44 inches wide, or $10\frac{1}{4}$ yards 27 inches. Price 35 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4085

The McCall Short Coat Pattern No. 4085 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $3\frac{1}{2}$ yards material 54 inches wide, or 7 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4082

The McCall Hood Pattern No. 4082 is cut in 3 sizes, small, medium and large, and requires, for the medium size, $1\frac{1}{4}$ yards material 18 inches wide, and $1\frac{1}{4}$ yards lining 18 inches wide. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4085

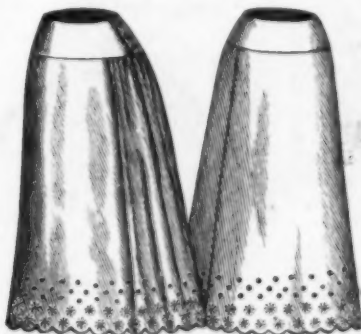
Ladies' Short Coat.

(4085)

ONE of the newest designs, and chic to the last degree. Coating cloth with trimmings of Persian Lamb or velvet.

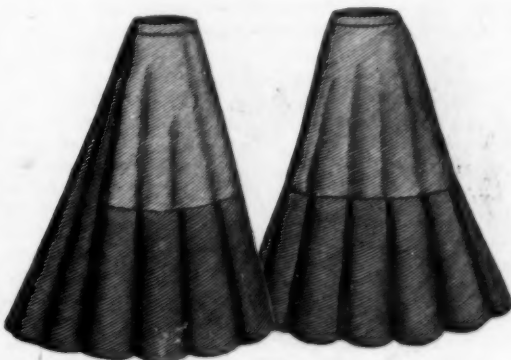
The pattern is given with two collars—one a standing collar and the second a tightly rolling collar, to fit closely over the standing collar. The outside collar may be omitted and the straight collar trimmed with an edging of Persian Lamb, or the rolled collar may be added, entirely of the trimming.

The sleeve is a novelty, with a certain fulness plaited in towards the wrist, taking away the usual plain effect.



3714

The McCall Flannel Skirt Pattern No. 3714 is cut in 5 sizes, for ladies from 22 to 30 inches waist measure, and requires, for the medium size, 3 yards material 27 inches wide. Price 25 cents. When ordering, be sure to send the correct waist measure, as patterns will not, under any circumstances, be exchanged.



3820

The McCall Elizabeth Petticoat Pattern No. 3820 is cut in 5 sizes, for ladies from 22 to 30 inches waist measure, and requires, for the medium size, 5 yards material 36 inches wide. Price 25 cents. When ordering, be sure to send the correct waist measure, as patterns will not, under any circumstances, be exchanged.



4098

The McCall Reception Dress Pattern No. 4098 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $7\frac{1}{4}$ yards material 44 inches wide, or $14\frac{1}{2}$ yards 27 inches. Price 35 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4098

Ladies' Reception or Dinner Dress.

(4098)

A STYLISH model admitting of many variations; especially adaptable for combination or making over of last season's rich fabrics. In the figure, the combination is a velvet front with silk overdress; trimmings of jetted net over black or a color; jet ornaments.

The sleeves have been shortened almost to the elbow, at perforations given for the purpose, and finished with a stiff standing ruffle of silk or velvet turned back from the jetted net falling over the wrist. Princess of Wales flaring bow of jetted net at the collar, jet buckle.

The medium is all of silk with cream chiffon vesting and ruffles. Chiffon collar with silk or velvet band and bow.

The McCall Reception Dress Pattern No. 4098 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $7\frac{1}{4}$ yards material 44 inches wide, or $14\frac{1}{2}$ yards 27 inches. Price 35 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4067-3998

Ladies' Military Cape.

(4067-3998)

LADIES' Military Cape, is only one name for the innumerable varieties of capes worn on all occasions. Made of Scotch cheviot and lined with gay plaid, it is a "Tourist" cape; of water proof cloth, it is a "Storm" cape; of fine, smoothly finished cloth and a fancy silk lining, it is the "Parade" or costume cape; of dainty cream cashmere or eiderdown lined with shell pink, it is a theatre or party cape.

The sloping shoulders strike one as a trifle odd after last season's full trimming, but the fact that this particular effect is English and really swell has brought it into undeniable favor.

COSY CORNER



KISSING THE ROD.

Oh, heart of mine, we shouldn't
Worry so!
What we've missed of calm we couldn't
Have, you know!
What we've met of stormy pain,
And of sorrow's driving rain,
We can better meet again
If it blow.

We have erred in that dark hour
We have known,
When our tears fell with the shower,
All alone—
Were not shine and shadow blent
As the gracious Master meant?
Let us temper our content
With his own.

For, we know, not every morrow
Can be sad;
So, forgetting all the sorrow
We have had,
Let us fold away our fears
And put by our foolish tears,
And through all the coming years
Just be glad.

—James Whitcomb Riley.



Some New Sofa Pillows.

THE MOST attractive corner of a room is where the highest pile of cushions invite comfort and rest. What a luxury it is to sink back amidst down and silk, fit one yielding cushion into the small of one's back, another between the shoulders, and a third—the most becoming one—back of the head and face, with all the available stray pillows piled under the elbows, knowing the while that one is the center of a charming bit of outline and color. With the early Fall months, the cool evenings and long indoor hours, comes a demand for new furnishings for the cosy corner which does so much towards making home more attractive than any other place in the world.

And even sofa cushions have a fashion of their own—each change of season bringing with it new fancies and new fabrics. A seat arranged across the corner of the room, skilfully padded and upholstered, should be piled with not less than five or six pillows. A Turkish roll for a long cushion; a wild rose, daisy, pansy, or poppy for a round one; square pillows of different sizes, and a little heart-shaped, scented pillow for genuine luxury.

The Turkish roll is about twenty-two inches long, and may be covered with silk sheeting, a very serviceable and rich material, in a single piece, as wide as the measurement around the cushion and six inches longer than the roll at each end. Face this extra six inches with a lighter shade of the silk, or with a direct contrast. A very pretty scheme of coloring is to have the roll of a soft shade of dull old blue, with a Turkish blending of color in embroidery with heavy mediaeval silk. The ends should not only

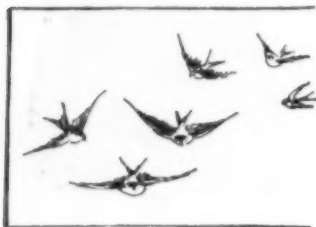


Fig. 1.

be faced with silk of a contrasting color, but a frill of heavy Turkish lace be sewed inside. If suitable lace is not to be had, make a silk ruffle and fringe it. Take a half yard of the silk, cut it in four strips each four and one-half inches

wide; fringe one edge and gather the other, sewing it firmly to the roll before gathering the outer cover. This method will effectually conceal the gathered edge of the ruffle, as well as any necessary stitches that might otherwise show.

The pillow with the flight of the birds is twenty two inches one way and fourteen inches the other, and has square corners. Make it of smoke grey silk—preferably moire, the watered lines giving a good effect of sky. Follow the suggestion in Fig. 1, using sepia, burnt sienna Paynes grey, Chinese white and a touch of yellow ochre to relieve the harshness of Chinese white.

Sketch the birds separately on a sheet of paper, and with sharp scissors cut on the lines. When all the birds have been so treated, arrange them on the silk as in Fig. 1, and with a sharp No. 1 pencil, carefully follow the outlines of the patterns of the birds, pressing only hard enough on the pencil to make a light line, as a heavy line will show through the paint.

The tail, wings and top of the head should be painted in the darkest places with touches of sepia, the medium shades being

burnt sienna and a little Chinese white. The throat and breast are white, with a slight tinge of the yellow ochre well blended with the white to a cream color. The eyes are in the darkest tint, nearly black, a mixture of sepia and Paynes grey.

Avoid making the birds too dark—rather have them a little light; the color of the silk will assist in the shading in many instances. Avoid using a very full brush, as the paint will be apt to "run" on the silk. A cord

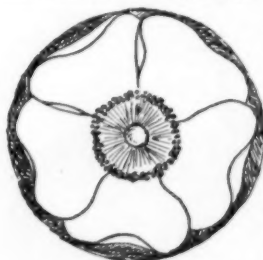


Fig. 2.

finish will be sufficient, provided you have ruffled pillows in the same heap. For a single cushion, however, the plain finish looks rather skimp. A very inexpensive cover in this design, can be made of grey linen, the birds being embroidered in Asiatic dye silks which will wash as if woven with the linen.

Your round pillow may be made to resemble a wild rose by following the diagram in Fig. 2. Cut a piece of paper the exact size of the top of the pillow. Divide it into four equal parts; cut another piece of paper the exact size of one of these divisions and fold it lengthwise; shape it after the diagram in Fig. 3. This will give you the shape of each division on the circular piece of paper, and which must be drawn on the large piece with a lead pencil and the sharp scissors again called into service.

Lay the pattern over a piece of pink art satin or velveteen, marking the outline. The spaces outside the petals should be covered with pieces of velveteen of a rich, dark green, and the outline of each petal buttonholed closely to prevent roughing up. The center is a circle of pale green velvet, two inches in diameter, outlined with silk stitching; from this radiate the countless little yellow stems which terminate in a circle of yellow knots.

The reverse side may be plain green, or a copy of the upper cover, the edges of the two sides being finished with a heavy chenille cord.

A square pillow is quite the easiest to cover. Art squares, so serviceable and rich in effect, come made especially for such cushions. These need only a cord for a finish.

Denim, or blue jeans, is the present fad amongst would be artistic owners of cosy corners, which is a blessing, for it is the least obtrusive of material. Cut a piece the size of the pillow to be covered, allowing

only for seams. Transfer to this the design shown in Fig. 4, which will be easily accomplished by dividing the cover into thirty-six small squares. Trace the Greek outline upon it, and cover the outline with cherry red or white ribbon three-quarters of an inch wide, buttonholing the edges of the ribbon to the denim with twisted embroidery silk.

For the edges, make three graded ruffles with inch wide hem. Allow for twice the fulness and sew the ruffles on one and one-half inches apart. The top ruffle should have a heading half an inch deep, or be edged with cord or braid. These ruffles may be in different shades, or have a white or a red ruffle between the two blue ones, according to the coloring of the outline.

The heart-shaped pillow adds a pleasing variety, and a little sentiment as well, if made up in pansy or "heartsease" shades. It is formed from a square pillow, as in Fig. 5. Turn in the upper corner without ripping, and sew overhand the two sides. This cover is exquisitely dainty in pansy yellow, with loose sprays of the deep tinted blossoms tied with knots of lavender ribbon—satin baby ribbon, sewed evenly to the cover except where it turns over to make the curves. Trim the edge of the cushion with lace, headed with lace beading through which the lavender ribbon may be run, terminating in a many looped knot of the ribbon in the center.

It is hardly necessary to state that this pillow is a bit of extravagance, not intended to wash. But one of the beauties of the cosy corner is that in it one may forget for a time the stern realities of life.

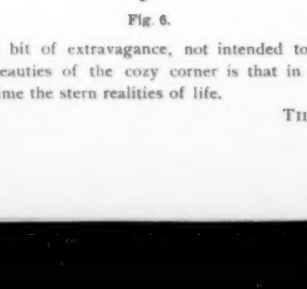


Fig. 6.

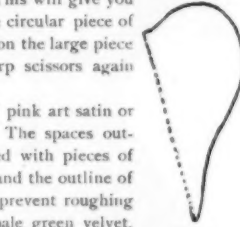


Fig. 3.

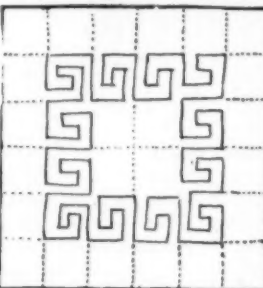


Fig. 4.

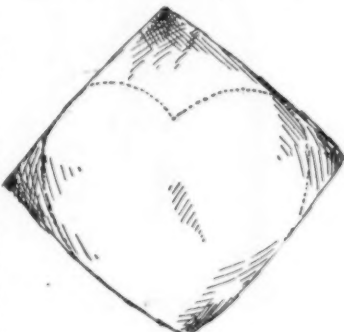


Fig. 5.

Pelerine-Shawl for Old Lady.

MATERIALS.—1 lb. of black or grey Andalusian wool, a bone crochet hook, No. 12, a pair of stout bone knitting needles, and a yard and a half of moire ribbon about an inch and a half wide.



The groundwork of this shawl is knitted in a pretty open-work design, and is bordered with a knitted lace sewn on after the rest is finished. Round the neck is a collar of looped crochet, which makes the shawl more becoming than is usual with wraps of this kind. Through the collar is run a moire ribbon, which forms a bow and ends in front. The shawl is begun with the front edge (see the crosses in the diagram N), and the work is turned at the end of each row. Cast on about twenty-three inches. 1st row: Plain. 2d row (right side): * make three stitches thus:—P. 1, K. 1, S. 1, then K. 3 together; repeat from *. Always slip the first stitch of each row, and knit the last stitch plain.

3d row: Plain. 4th row: * K. 3 together, then in the next stitch P. 1, K. 1, P. 1; repeat from *. These four rows are repeated, but increasings or decreasings must be made where required. It is a good plan to cut a full-sized pattern in paper according to the shape given in the diagram, showing one half of the cape. If the work is laid frequently upon this pattern, it is easy to see where the sloping is needed. Work on till the place marked with a star in the diagram is reached, then make a similar piece sloped, of course in the reverse direction, for the second half of the shawl. Join these two pieces at the neck thus:—Keep the stitches of the right hand side of the shawl on the left hand pin, cast on to the same pin to a sufficient number of stitches to make the back of the neck, then proceed to knit in the usual way the stitches belonging to the left hand side of the shawl. Continue the work according to the pattern, decreasing regularly at each side of the work until the end of the back of the shawl is reached. Cast off. Now pick up all the edge stitches, exclusive of those round the neck of the shawl and after working two plain rows cast off.

The lining is made in plain knitting exactly the shape of the shawl, and is sewn into place next. For the lace along the lower edge of the shawl, cast on a number that will divide by ten (440 stitches in the original). Add one more stitch for the beginning of each row, and always slip the first stitch. 1st row: Plain. 2d row: S. 1, * O. 1, K. 3, K. 3 together, K. 3, O. 1, K. 1; repeat from *. 3d row: Plain. Repeat these last two rows eight times, then cast off and sew the border on the wrong side to the bottom of the shawl, taking the edge stitches of the lining as well as those of the shawl itself. The edging for the fronts is worked in the same way, but is only eight rows wide.

For the looped trimming round the neck, make a length of Ch. the desired length with a double strand of wool. 1st row: Miss 5, 1 T., * 1 Ch., miss 1, 1 T.; repeat from *. 2d row: 5 Ch., 1 T. into the loop of Ch. before the next T. of the first row, * 1 Ch., 1 T. in the next Ch.; repeat from *. 3d row: * 1 Pt. (that is 4 Ch. and 1 D. C. in the previous treble) working back on the previous rows; to do this, turn the work so that the wrong side is towards the front, 4 T. with a Pt. between each, in the upright thread of the next T. of the second row, working downwards, 1 Pt., 4 T. with a Pt. between each in the upright thread of the next T. of the first row, working downwards towards the foundation Ch., 1 Pt., 2 T. with 1 Ch. between then into the next Ch., in which a T. of the second row was worked; repeat from *. 4th row: * Loop together with a D. C. the next Ch. between 2 T. of the previous row and the Ch. before the next T. of the second row, 1 Pt., 1 D. C. into the next Ch. of the second row, 1 Pt.; repeat from *. This looped pattern will require a little practice, but when once the worker has succeeded in understanding it, she will find it very novel and effective. The looped appearance is gained by the trebles tipped with Pts., which, as it were, stand upright upon the first and second rows of holes. The ribbon is run through the first row on the wrong side.

TILLIE ROOME LITTELL.

IN THE LIBRARY



MY SERENADE.

I have a cavalier,
At dusk he draweth near,
To wait outside my wicket.
I hear him draw his bow,
He playeth soft and low,
Hid in the maple thicket.

The listening leaves are stirred,
The dreaming flowers have heard
His strain from out the shadow.
The broad moon, white and still,
Climbeth the dusky hill,
The mists dance in the meadow.

My faithful cavalier,
At dusk he draweth near,
To wait outside my wicket.
I hear him draw his bow,
He playeth soft and low,
My dreamy little cricket!

—Dorothy Deane.

As the Breeze Died Away.

IT WAS a hot midsummer afternoon. The sun danced from wave to wave, and the wind still blew steadily from the south. Now and then a team rattled along the bluff, and the faint whistle of a steamer echoed across the water. Many schooners, and sloops, and smaller boats of every sort, dotted the Sound.

About a mile from shore a little two-masted sharpie was beating close up into the wind. Its sails drew full, and the waves rippled under its bow. Tom Lockarby sat in the stern, with one hand on the tiller and the other braced behind him, his duck trousers shining in the sunlight and his blue tennis shirt setting off a tanned and handsome face and big brown hands. Tom had learned to sail nearly as soon as he took off kilts, and used to tip over almost daily, to the perpetual terror of his dear mother and the great disgust of the old sailors whose boats he borrowed. His capsizing days were long since over now, but Tom still loved this quiet, do-it-all-yourself sailing. He would tack about for hours in his neat little sharpie, alone with his pipe and his thoughts and his castles in Spain, soothed by the sound of the waves beating against the boat, the soft wind blowing in his face, and the beautiful things around him. He loved it all; it was so restful, so quiet, so beautiful.

And to-day he sat stretched over the seat enjoying this beauty and quiet. He seemed wholly to have forgotten the girl opposite him. But she did not mind his apparent indifference and was looking out over the water, quite as contented and happy as Tom. They had known each other for years; so there was silence. Tom watched the tops of his sails as if he saw his Spanish castles there, and Rosalind gazed out over the water at the schooners dotting the horizon. I wonder—and you would have done so too, if you had seen them—I wonder how Tom kept his eyes fastened so intently on the tips of his sails, when, almost without turning his head, he might have looked at such an extremely pretty girl as Rosalind Lorne; a tall girl, with soft brown hair and a face that was attractive, not only because beautiful to look at, being regular in feature and charming in complexion, but because there seemed to be so much beneath the surface, such meaning depth to those grey eyes, and such strength and tenderness of character in every curve and line. Her white duck dress and white straw hat were rather becoming to her, though her face and hands were so brown. Her white parasol kept off the sun.

But Tom still watched his sails as they tacked back and forth. At last the canvas began to flutter a little. Then Lockarby looked out over the water. Near by the waves still danced merrily, but out by the horizon Tom could see a calm stretch.

"The wind is dying away," he said; "we'll make one more tack out to the reef and then go in. I hate to scull, you know."

Rosalind looked over at him. "This is your last sail, isn't it? I'm sorry you have to go back to the city to-morrow. How hot it must be there! I shall miss you," she added. "You are pretty good company, after all, though we always do disagree so."

Tom looked up, or rather down, from his sail-ends. "Miss me! Oh, I guess not. There are plenty of men here," he said with a smile.

"And I adore them all, I suppose?" she asked, dragging her hand through the water.

"Well, there's Bildon, the lawyer," Tom suggested.

"Who has a selfish old ogress of a mother, and who thinks he is going to be a great man one of these days," the girl added. "He is welcome to be, I'm sure. You know I can't bear him."

"Young Gotrox, then," Tom suggested again.

"Who can't do anything, and doesn't pretend to, and doesn't want to, except spend his money," Rosalind put in.

"Well, then, how about young Shadford?" he persisted.

"Who tries to write poetry, and tells us six times a day how near he came to getting on the crew last Spring and how well he knows Caruthers, the great pitcher. Tom," Rosalind said, "you know I can't bear any of these men." Tom knew, of course.

"I'll only mention one more," he said, "your friend the Professor."

"Oh, do you mean Mr. Dundee?" the girl asked rather hurriedly. Tom had taken his eyes off his interesting sail-tops and was looking at her very intently. "Oh, he might be bearable if he were not so frightfully bashful. You know I don't like him either."

"Do I? Dundee was a friend of mine in college and is a finer fellow than you seem to want to think," Tom remarked.

Rosalind said no more, but gazed out over the water. The wind was growing lighter; the sun hung low in the sky; it was five o'clock.

Lockarby turned his sharpie toward the shore. A hundred yards away a row-boat was gliding over the water. Its sole occupant was a large, muscular-looking young man, with a light mustache and a heavy coat of tan, who managed his oars well.

"There goes Dundee now," Tom said. "He looks as if he had had a long, hot pull; probably been over to Pirate Island to see that lovely Miss Dockrane," he added, with a sly glance at his companion. "If I take him in, you will try not to eat him up, won't you, Rosalind?"

Rosalind smiled. She looked anything but a cannibal. So they hailed the oarsman; and Dundee's skiff was soon bobbing along behind the larger boat, and Dundee perched on the side of the sharpie carrying on a rather desultory conversation with Rosalind. Tom did not seem disposed to help them out any. He still stared at those weather-beaten sails of his, but he was thinking of something else. They were nearing the pier now. The wind freshened a little, yet it was only a dying gasp; Tom could easily see that. But he swung the boat slowly around, nevertheless, and started out toward the reef once more.

"Enough wind for another tack," he explained.

The waves still rippled under the bow; the boat bent slightly before the breeze. It was very pleasant.

"Sam, take the tiller a minute," Tom said, when they were almost a mile from shore. "I want to fix that foremost sprit."

Dundee took Tom's seat, and the latter clambered forward to the bow of the boat, where the sails hid him from view. Suddenly a splash was heard. It is a simple thing to fall into the water. Lockarby found no trouble in doing it most naturally.

Rosalind and Dundee laughed unsuspectingly as Tom's shining head appeared above the surface several yards astern, like Neptune stilling the tumultuous seas, as Sam suggested, only the "tumultuous seas" were as level as a field, and the fleet of Æneas was wholly lacking. Tom climbed into Dundee's boat and sat there dripping, with his clothes clinging to him in a most ludicrous manner.

"You poor, wet, clumsy fellow," Rosalind cried laughing. Tom laughed too. "Well, sit still," the girl went on, "and we will take you right in."

But Tom objected; he wanted to row in, to keep from catching cold, he said. The others very naturally scoffed at such an idea, and Rosalind signalled shyly to Tom that she did not want to be left alone with Dundee. But Tom persisted. So at last Sam untied the row-boat painter and threw it to him.

The wind was growing alarmingly light. Lockarby pulled hurriedly away. "Don't go out much further, Sam," he called back, "unless you want to scull home." He thought they seemed a trifle more sociable than they had been at first, and he noticed also that the sails were only half filled with wind. Tom laughed softly as he tied his boat to the pier.

Half an hour later Lockarby issued from the hotel, freshly arrayed. Mrs. Lorne was standing on the edge of the bluff. She had a telescope in her hand and was trying to focus it on a pretty little sailboat that drifted idly on the calm water about a mile from shore. Tom thought he recognized the boat. He joined Mrs. Lorne and recounted his afternoon's experience.

"I can't quite make out what they are doing," said she, looking through the telescope again after Tom had finished. "Are they sculling? It does not look quite like that to me."

Tom took the telescope. No, it did not look quite like sculling to him, either. Where were they, anyway? Rosalind's parasol was the only sign of them Tom could see, except a small portion of one of Dundee's shoulders. Tom had never realized before how large a parasol could be!

"Come, let us go in to supper," he said, shutting the telescope with a bang—a happy bang—and offering his arm to Mrs. Lorne. "If they don't know any better than to be becalmed a mile from shore, why they will have to take the consequences. And," he added gayly to himself, as he and Mrs. Lorne walked across the grass, "I guess they won't care much, either. Rosalind Dundee,—it will sound very well."—Herbert D. Gallaudet in *Romance*.

Woman in Fiction.

A WOMAN'S period of youth has moved on a good ten years.

In the old-fashioned novel the heroine was invariably sweet sixteen. This gave her two years in which to accomplish the object of her being, since after the venerable age of eighteen, all interest in her was supposed to cease. Now you seldom find a heroine who interests you, under twenty-six, and really, in the latest society novel, it is the widow or the girl who has been out several seasons, who is considered most worthy of plot and description. How can a child of sixteen or eighteen, form any just estimate of a man's character—or even of her own.

A Wonderful Memory.

TO RECALL instantly the title and location on the shelves of any book wanted from a library of 110,000 volumes, seems a feat beyond the powers of memory, even when cultivated by years of constant exercise, but it is performed almost every day by the librarian of the Ridgeway branch of the Philadelphia library. The more obscure the book, the less liable he is to make a mistake in locating it, for generally the rare volumes are impressed on his memory by some peculiarity of title or contents. The librarian's wonderful memory is especially valuable where students are looking up references, and in nine cases out of ten do not know what they want nor where to find it.

OCTOBER POMEGRANATES.

Pomegranates sweet and pomegranates sour
Hang in the red October sun;
Nobody knew, when they were in flower
And their life had just begun,
Which was the sweet and which was the sour,
Till they ripened one by one.

The blooms wore hats of cardinal hue
And trumpets of yellow flame;
And as the fruits to perfection grew,
Their red-coats were just the same.
Then the darts of the sun cleft the rinds in two,
And their deep-red hearts burst out to view.
But till they were tasted, nobody knew
Where the sweet and the sour came.
For pomegranate sour is a bitter cheat,
But a luscious thing is pomegranate sweet!

In youth time's bright and rosy bower
A bevy of maidens play;
Their fresh young life is just in flower,
But which is the sweet and which is the sour,
Pray who will dare to say?
But there will come a day
When life's sharp darts
Will cleave their hearts,
And taste we must in adversity's hour
Which nature is sweet and which is the sour,
For a woman who's sour is a bitter cheat,
But nothing compares to a woman who's sweet!

—Zitella Cooke.

RECENT PUBLICATIONS.

JUST RECEIVED.

"Timar's Two Worlds," —Maurus Jokai.
"George Mandeville's Husband," —C. E. Raymond.
"Mrs. Limber's Raffle," —William Allen Butler.
"The Manxman," —Hall Caine.

DURING the summer months the publishers have been busy getting out stories of the sunny south. Tales of adventure of a vacation in the region of the North Pole would have seemed more timely, but then the new books are to be read during the winter. There are four particularly good novels, all by women writers, and southern women, at that.

"A FLOWER OF FRANCE" is a story of Old Louisiana, by Marah Ellis Ryan, who made her reputation with "Squaw Eloise." The "Flower" is a tropical blossom that was perhaps best cultivated under the old regime, with its brilliant coloring and heavy fragrance, but such an one is not to be culled every day from our orthodox gardens.

"BAYOU FOLK," another Louisiana production, by Kate Chopin, is a collection of twenty-three short stories, all of creole people and customs. The author has lived in New Orleans the greater part of her life, has married into a creole family, and knows whereof she writes so entertainingly. The creole patois slips as readily from her pen as would her mother tongue, and far more prettily. The opening story, "A No-Account Creole" first appeared in the *Century*, which is sufficient guarantee for its merit, and the others are at once very quaint, very pitiful, and altogether pleasing.

"CLAUDIA HYDE," by Frances Courtney Baylor, is a sweet and wholesome story of a daughter of Virginia, who lives a quiet, uneventful life in a tumble-down mansion, where the living is exceedingly plain, and the principles of life correspondingly high. The author has made the story attractive mainly through its realistic descriptive passages, rather than through the romance, which is somewhat on the every-day order. To lovers of Old Virginia, the book will appeal with gentle force.

"HIS VANISHED STAR," first appeared in Tennessee to Charles Egbert Craddock, otherwise known as Mary N. Murfree, who wrote "In the Tennessee Mountains" and "The Prophet of the Great Smoky Mountain." Miss Murfree knows her characters and her environment well, and she has the happy faculty of putting her mountain-folk before the country-at-large without the shyness and stiff company manners they would undoubtedly assume if they came in person. She surrounds these out-of-the-world children of nature with the brilliant panorama of their own mountains, with a touch so pure and interpretation so sympathetic that the interest never fails. One of the most graphic chapters in the book is the description of a night ride through the mountains, which is well worth the price of the book.

Another Prize Story!

A Christmas Gift!!

\$10.00 in Gold!!!

To the woman who sends us the best original CHRISTMAS STORY of about 2,500 words, we will send a \$10.00 gold piece.

The story must be written on one side of the paper only, must be accompanied with sufficient postage for its return if not accepted, and must be received in this office not later than October 25th.

The accepted story will appear in the Christmas Number of THE QUEEN OF FASHION.

The Blue Wrapper.

DO NOT forget that when you receive your QUEEN OF FASHION in a blue wrapper, it means that your subscription expires with that issue and that we hope you will renew it promptly.



4101

Misses' Double Cape with Adjustable Hood.

(4101)

JUST the thing for fall and early winter wear, and again in the early spring. Capes bid fair to outnumber all other wraps until the bitter cold weather sets in. They may be lined and interlined, making them as warm as possible, and the heavier, stiffer and more flaring they are, the more stylish.

Straps cross at the bust, cross again in the back to come around the waist and fasten in front, permitting the cape to be thrown open in jaunty fashion without slipping off the shoulders.



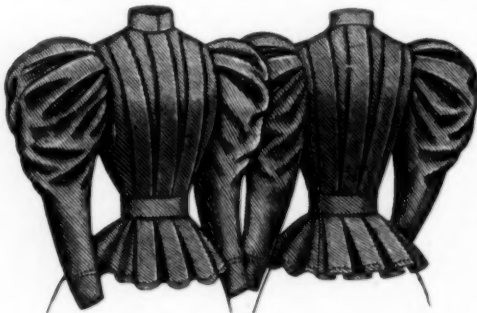
4101

The McCall Double Circular Cape with Adjustable Hood Pattern No. 4101 is cut in 3 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $3\frac{1}{2}$ yards material 52 inches wide, or 7 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4097

The McCall Dress Pattern No. 4097 is cut in 5 sizes, for little girls from 4 to 8 years old, and requires, for the medium size, $3\frac{1}{4}$ yards material 44 inches wide, or $4\frac{1}{4}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4094

The McCall Norfolk Jacket Pattern No. 4094 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, 3 yards material 44 inches wide, or $5\frac{1}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4094-4059

Misses' Norfolk Suit.

(4094-4059)

A MODERNIZED pattern of an always-welcome stand-by, with full sleeves and slightly rippled effect over the hips, instead of the old-time snug fit.

The Norfolk suit is one of the neatest and most serviceable of street and school dresses, whether made up in granite mixtures or plain colors.

The sleeve is box-plaited on the shoulder, to correspond with the box plaits on the waist.



4059

The McCall Three Piece Skirt Pattern No. 4059 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, 3 yards material 44 inches wide, or $4\frac{1}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4102

The McCall Dress Pattern No. 4102 is cut in 5 sizes; for girls from 8 to 12 years old, and requires, for the medium size, $4\frac{1}{2}$ yards material 44 inches wide, or $6\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4093

The McCall Reefer Jacket Pattern No. 4093 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size, 2 yards material 54 inches wide, or 4 yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4096

The McCall Sleeve Pattern No. 4096 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $1\frac{1}{4}$ yards material 44 inches wide, or $2\frac{1}{2}$ yards 27 inches. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4097

The McCall Dress Pattern No. 4097 is cut in 5 sizes, for little girls from 4 to 8 years old, and requires, for the medium size, $3\frac{1}{4}$ yards material 44 inches wide, or $4\frac{1}{4}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4102

The McCall Dress Pattern No. 4102 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size, $4\frac{1}{2}$ yards material 44 inches wide, or $6\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4086

Little Girl's Gretchen.

(4086)

©HILD'S Gretchen, with box-plaited skirt on a short waist, covered with deep round cape and unique pointed collar.

A warm, stylish little garment in which the small girl may face all sorts of weather. The smoothly fitting collars as well as the body of the Gretchen, may be warmly lined without giving the coat a clumsy look.

The McCall Gretchen Cloak Pattern No. 4086 is cut in 5 sizes, for little girls from 3 to 7 years old, and requires, for the medium size, 3 yards material 54 inches wide, or 6 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances be exchanged.



4086

The McCall Gretchen Cloak Pattern No. 4086 is cut in 5 sizes, for little girls from 3 to 7 years old, and requires, for the medium size, 3 yards material 54 inches wide, or 6 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4093-4042

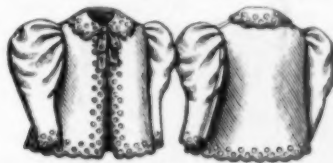
Child's Reefer.

(4093-4042)

A SIMPLE, stylish little coat with sailor collar in the back to the shoulder seam, front shoulder collar and front facing in one piece. This facing is put on as an outside instead of an inside finish, and forms convenient pockets along the lower edge. A rolling collar, rather deeper than the ordinary, turns over the square shoulder collar.

Finish with three rows of stitching around collars, facing and cuffs, and you have an easily made, satisfactory little coat.

The McCall Reefer Jacket Pattern No. 4093 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size, 2 yards material 54 inches wide, or 4 yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4076

The McCall Sacque Pattern No. 4076 is cut in one size, for infants, and requires $\frac{3}{4}$ yards material 27 inches wide. Price 10c.



4089

The McCall Tucked Wrapper Pattern No. 4089 is cut in one size, and requires $1\frac{1}{2}$ yards material 36 inches wide, or $1\frac{3}{4}$ yards 27 inches. Price 15 cents.



4087

The McCall Infants' Night Gown Pattern No. 4087 is cut in one size, for infants, and requires $1\frac{1}{2}$ yards material 36 inches wide, or $2\frac{1}{4}$ yards 27 inches, and $2\frac{1}{2}$ yards of edging. Price 15 cents.



4088

The McCall Infants' Cape Cloak Pattern No. 4088 is cut in one size, for infants, and requires $3\frac{1}{2}$ yards material 44 inches wide, or $5\frac{1}{4}$ yards 27 inches and $6\frac{1}{4}$ yards lining 22 inches wide. Price 15 cts.



4090

The McCall Round Yoke Robe Pattern No. 4090 is cut in one size, for infants, and requires $2\frac{1}{2}$ yards material 36 inches wide. Price 15 cents.



4042

The McCall Circular Skirt Pattern No. 4042 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size, $2\frac{1}{4}$ yards material 36 inches wide, or $2\frac{3}{4}$ yards 27 inches. Price 15 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

MISCELLANEOUS NOVELTIES.

No Patterns are furnished for these Suggestions.

Neck Wear Novelties.

AS THE season advances, one notices such an increase in pretty collar furnishings that one is inclined to believe that the useful and dressy little tippets of fur so fashionable winter and summer during the two years past, must be laid aside because of the crisp fulness of the dress collar. An uptown modiste insists upon a yard of material for a collar, and even more when the goods is chiffon or lisse, or when the customer aims at indulgence of taste even to extravagance. The crinklier the effect, the better.

The simplest novelty in this manner of gear is a dignified bow of black figured ribbon, worn high under the chin, the convex ends of the ribbon smoothed over the bust, with white or ecru lace fitted below into the waist line. The effect is that of a plastron, but with more graceful lines.

Black and white will continue to be worn, and no well-gowned woman will deny herself the satisfaction of possessing at least one conceit of this combination for half-evening costumes, for concerts and theatres. Black is always dressy, always proper, and easily renovated and metamorphosed.

The second cut represents the finishing for a French demi-toilette gown. The material is satin duchesse—again of black. The square collar and cuffs are of Venetian lace, the sleeves large to eccentricity. In truth, one cannot wear too much goods about one's arms, according to prevailing and near-future mandates.

The narrow belt with upright loops, has a gold buckle in one of the new long, slender designs. Many women are taking the handsome silver belt-clasps worn during the summer, to their jeweller's to be gilded.

The cost is but \$2.00, and the gold coating will last until shirt waists and silver buckles are again the rage. Chiffon collar-bands with very full rosettes on either side, are universally becoming and are easily made by the girl with nimble fingers.

The lace counters are resplendent in these airy bits, not only in soft ivory and pure white, but also in golden yellow, salmon, cherry, and the several shades of petunia-red. The stiff lining is cut to fit the neck closely with a dart in front, giving it a bit of a point in the center. Over this the chiffon is drawn tightly enough to admit of the use of as much goods as possible, so as to give the collar a proper fluffiness. A skimp allowance of chiffon soon mats and becomes stringy. An up-and-down shirring of the chiffon, confines it to the point in front and insures a perfect fit.

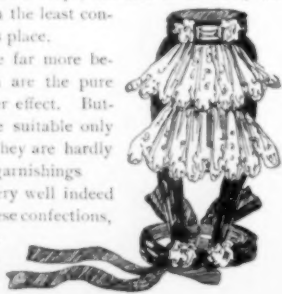
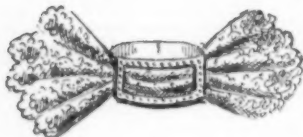
There is more of the milliner's art needed in the fashioning of the lace-covered band and stiff side-wings of *point de genre* or *dentelle de Paris* of the next illustration. These wings are partly held in place by the inevitable gold or rhinestone buckle, and partly by the invisible wiring of the lace.

For street wear, a ribbon and velvet band with a large bow at the back, may be made detachable to wear with different waists. The woman who likes many changes to the one plain gown she may have, will take comfort in the pinafore-effect chiffon plastron with its velvet harness, with or without epaulettes of lace.

Belt and collar are alike, of softly folded velvet, with loops, rosettes or buckles, and fasten in the least conspicuous place.

Cream or ivory laces are far more becoming to most people than are the pure white and have a much richer effect. Butter-colored nets and laces are suitable only for combination trimming; they are hardly delicate enough for separate garnishings.

Inexpensive laces look very well indeed when carefully arranged in these confections, and it is folly to abuse one's treasures of rich laces by using them in passing fancies.



Effective Bodices.

AS A HALF dozen shirt waists and one skirt more than half dressed the out-door summer girl, so will two or three becoming bodices over a well-hanging black skirt, afford desirable changes in costume for the in-door winter girl.



Something restful in black, something dainty in white, and by all means, something bewitchingly bright, is a good rule to follow; for there are times when one's mood will fit but one of the three. Dressing down to one's feelings is much easier accomplished than keying one's feelings up to a certain dress.

Moreover two or three odd bodices are not an extravagance, as they need not be laid aside after one season's wear. Being fashioned after no fixed rule, they are not soon out of date, and are useful winter and summer.

A clever girl who makes up in genius what she lacks in ready money, not only has a change of waists for her home dresses, but a change of sleeves for her evening dresses as well.

One pair of black velvet double-puffed sleeves are made to do impartial duty for either a black silk empire or a white wool princess gown, and a delicious pair of pink or pale blue chiffon over satin the same shade, have also been known to be changed about between the two gowns.

Of course the sleeves are stiffly interlined, and firmly finished around the upper edge, in such a way that they can quickly be sewn in place with an over-and-over stitch, easily ripped out again, and equally of course, the arm size is neatly and substantially faced and finished, so as not to be frayed out by the repeated stitchings.

The young lady who keeps up with her social duties has need to consider her duty to her neighbors, who are likely to get just as tired of seeing her in the same gown, as she can be of wearing it.

A pretty girlish waist for a simple evening frock has the square open neck accented with a band of broad lace, of the butter-colored tint. Insertions of butter color begin directly below the bust and follow the lengthwise seams to the hem of the gown. The dress stuff is canary *gros de Tours*, a soft-finished gros-grain. The large double sleeves are of a rich amethyst velvet—preferably miroir velvet, with the sheen of changing shade.

A semi-Directoire corset bodice is of Nile green repped silk of brilliant lustre, and Eton front. Rippled epaulettes of mossgreen velvet, simulating a shoulder cape, open in a square at the neck, over a fall of Mechlin lace, full in front, but fitted to the sides. Balloon sleeves of the Nile silk, with a full ruffle of lace, complete the bodice. This style of dress waist has many variations and will be found both becoming and dressy for many occasions more or less formal. A skirt of the new damask in black, with designs in satin of ribbon loops, festoons or trellis impressions, will afford the opportunity for frequent changes in apparel, with a judicious selection of waists.

The insouciant figure following, of a girl in a delicate mauve crepon, is another testimony of the popularity of this fabric. English crepes are being made with the crinkles lengthwise. The opening of this bodice is under the left arm and on the shoulder.

The enormous square collar, with just the least curve from center to ends to accentuate the points, is of the new *gros de Tours*, in a black ground finely striped across with satin in a mauve shade. French rosettes on each shoulder hold in the fluting over the large sleeve. Above all things, to get the real effect of this collar, have it immaculately stiff, and curved to the figure.

Stylish colors for these bodices are bronze, beet-root red, Nile green, bleuets, mauve, and a rich rose.

Oriental laces in graceful sprays are the regular standbys, and come in all widths and prices to suit the various purchasers. Net guipure is a trifle heavier in mesh and pattern, and is, therefore, perhaps richer in effect. Point Venise is heavier still, and is really point de Gene under a new name. The Venise in a rose point is exquisite, and shows to advantage over delicate evening waists as well as over the background of richer colors.



Some Fetching Gowns.

CHIC GOWNS are largely a matter of decoration of the regulation foundation. And one does not care always to make a second gown like the first. Hence these suggestions for occasional designs, and for which no patterns are given.



A dainty house gown, as per illustration, may be effectively composed of white crepon with narrow folds of yellow satin. Ribbon may be used as simpler in the sewing and adjustment, but the bias satin bands are really prettier.

The waist is a bit blouse, and draped with a half-plaited bib from beneath the tall collar. The sleeves are of course quite voluminous, gathered into a single flounce as a finish. An overskirt effect is made by catching up the skirt proper with French rosettes of the yellow satin. The underskirt may be false, except for the foot and a half of yellow-bordered crepon displayed beneath the drapery.

Skirts are being lined and interlined to such an extent, that the lightness of the outer material is a consideration.

A narrow belt with long sash ends of yellow, complete this gown which is especially becoming to a slender wearer.

There is no manner of costume more adaptable to women of all sizes and ages than the ever-necessary tea gown. A French importation recently opened to the light is of fuchsia-red camel's hair, with satin revers broad at the shoulders and tapering to the hem, bordered with dark fur. The knife-plaited taffeta underslip, is of the peculiar bleuet shade which is appearing on all occasions.

The waist-sash is of the fuchsia-red, and the entire combination is distinctly Parisian.

A between-season dancing or state dinner-gown, may also be of the bleuet shade, if the color is becoming. The skirt is plain and well-fitting with a ruche or rose trimming of the silk cut on the cross. The neck is square-cut, with airy butterfly bows perched on the handsome revers of *dentelle de Paris* bordering the gathered vest. Balloon sleeves and ribbon sash, finish this charming gown.

The promenade costume is of covert cloth with the smooth, firm surface that delights tailors. This cloth and the camel's hair of long ago, are to be the stuffs for street wear almost exclusively.

The figure illustrates a covert cloth of bronze green, with chemisette and shoulder-pieces of coarse black lace. The sleeve is a variation of the

gigot, a leg of mutton, with upright bows. The fan-plaitings of the skirt are met by chatelaine stripes on each side of the skirt. A round hat of brown felt, representing Tuscan braid, is bordered with fine feather trimming and has one bow of dull green velvet with brown wings and another of deep amethyst. However odd the combination of bronze-green and amethyst may sound, it is certainly attractive.

This same model is an excellent one for a general utility gown of black in fine figured cloth or crepon. The black braided points and insertion over black silk foundation, would add a certain richness to the gown. If a color is desired, silk of petunia purple, moss-green, or golden brown will show just enough in the meshes of the braid to be effective.

Gloves for street wear are being shown in black undressed kid, with fine stitching of brown, dark green, or the petunia shades, to match the finishing touches of the gown.



DIANE LEJEUNE.

Fall Millinery.

THE NEW felts are coming in in all shades of bronze, brown, black, blue and grey, and in such modifications of the one general shape, as to be becoming to all faces. Soft low crowns and broadly flaring brims for the girl with oval face: high, dented crown, and closely-rolling brim for the face requiring height rather than breadth in a head covering.

The felts themselves are of such exquisite color and finish as to need but little trimming. A band and bow, or even a cord two or three times around, is sufficient for common wear.

For general use, however, ribbon or velvet loops, with wings or birds, or clusters of coque feathers, are quite the rage—so much so that the humane society members will be in despair before the season is half over.

With these sensible hats will be worn the equally sensible capes that can be jauntily thrown open during the warm fall days, and closely buttoned when the chill of evening comes on.

Another thing that commends these English hats, is the fact that the wearer of any one of them will find it impossible to reconcile herself to the hideous but prevailing French fashion of dressing the hair—a fashion that has so far reached these shores only through Parisian theatrical folk, and ultra-imitative tourists.

In Paris, they say, every woman with claims to youth or beauty, fluffs her hair and pulls it

A Chapter on Sleeves.

IMMENSE puffs have been so popular that they have gotten a trifle monotonous, and the ambitious modiste has been taxing her ingenuity to the utmost to keep the desired outlines while deviating from the ever-present leg-o'-mutton or balloon top.

A half-negligee sleeve for a home-reception gown, is box-plaited at the shoulder and gath-



ered full just below the elbow, forming a narrow ruffle over a deeper ruffle of lace. This idea of fullness below the elbow is new, and rapidly growing in favor.

The next cut is of a sleeve for a dinner dress, and is merely a suggestion as to finish.

DRESSMAKING MADE SIMPLE BY THE McCALL COMPANY'S PATTERNS.

DRESSMAKING becomes a pleasure with the aid of the McCall Company's Celebrated Patterns. They are cut in many sizes, and are put together with the greatest possible ease. To make a garment, take one of these patterns, double your lining, pin on the pattern and carefully trace around it with a tracing wheel. Then cut out the lining, allowing half an inch extra outside the tracing for seams everywhere, except at the shoulder and under-arm seams, where you must allow one inch in case of alteration. Where returns are allowed trace through the holes. For full-busted figures, a dart should be taken up in the front of the lining only, as indicated by the perforations. Lay the lining on the material doubled and cut the material the same size as the lining. Baste lining and material together on the tracing for a guide to sew by. This retains the shape of the pattern. The lining should be basted a trifle fuller than the material lengthwise. Next baste your garment closely, with the exception of the shoulder and the under-arm, which should be pinned on the outside. It is now ready for fitting. Try on and pin the garment together where traced on the front, and shape to the figure. If the garment is too tight or too loose alter it where the large seams are on the shoulder and under the arms. It can also be taken in or let out in the centre of the back, but never alter the darts or side seams, and do not cut off the darts until the garment is fitted. Before making the collar, fit the stiffening and shape it to the neck when fitting, and put a tracing where it sews on. When your seams are stitched they should be notched and thoroughly pressed open. Put bone casings on very full, and if bones are used they should be soaked to make them pliable enough to bear the needle. The sleeve and skirt can be lengthened or shortened at the bottom. Put the inner seam of the sleeve to the notch in the arm hole. Do not forget to allow all seams for making. Each piece of the pattern is so marked and described that one can easily tell how to put them together. In cutting always double the material. Place both right sides together. Care should be taken to have the material run the same way. Never have a seam in the front of any skirt. Cloth should be cut with the nap running down, velvet up. To match figured or striped goods pin the figures together before cutting. The secret of dressmaking is in basting and pressing.

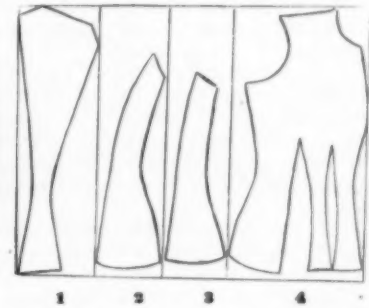
If these directions are carefully carried out a handsome and perfect fitting garment will be the result.

To measure for a lady's basque or any garment requiring a bust measure, put the tape measure over the largest part of the bust, raising it a little over the shoulder blades.

To measure for a lady's skirt, put the measure around the waist over the dress.

To measure for a boy's coat or vest, put the measure around the body underneath the arms, drawing it closely. It is well in ordering for a boy to give the age also.

To measure for a boy's trousers, put the measure around the body over the trousers at the waist.



The above illustration of a Basque shows how to place The McCall Pattern on the material. No. 1 indicates the back piece, 2 is the side-back, 3 under-arm piece and 4 is the front. In cutting the material follow the lines of the pattern, allowing for seams.



A New \$900. Upright Grand STEINWAY PIANO is offered as a premium to agents selling most CHRISTY KNIVES by Dec. 31, '94. Write for particulars. Christy Knife Co., Fremont, O., Box 19



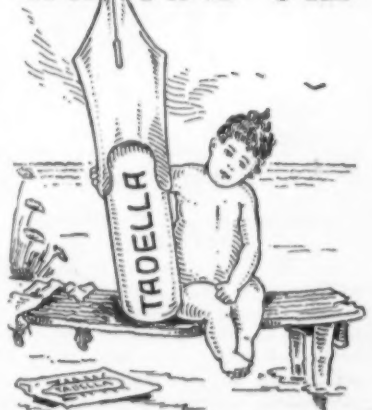
Don't be Deceived when told that some other binding is "just as good" as the

"S.H. & M." First Quality Bias Velveteen Skirt Bindings.

The "S. H. & M." outwears several of any others; is unequalled for quality, uniformity and service, and it saves the expense of frequent renewals.

Look for "S. H. & M." First Quality on the label of every bolt.

TAD AND ME



A scratchy pen may balk a thought or spoil a page. Tadella Alloyed Zink Pens write readily and steadily. Sd. Familiar with Tadella. IN 25 CTS. & \$1.25 BOXES. SAMPLE CARDS 15 STYLES 10 CTS. AT YOUR STATIONERS OR BY MAIL POST PAID. TADELLA PEN CO. 74-5th Av. NEW YORK.

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AND ALL DISEASES OF THE

SPINAL CORD

FIND READY AMELIORATION FROM THE USE OF

MEDULLINE,

THE EXTRACT OF THE SPINAL CORD OF THE OX, PREPARED UNDER THE FORMULA OF

Dr. WM. A. HAMMOND,

IN HIS LABORATORY AT WASHINGTON, D. C. Dose, 5 drops. Price, two drachms, \$3.50.

Columbia Chemical Co.,

WASHINGTON, D. C.

SEND FOR BOOK.



low over her ears, knotting it up in the back as best she may, but the French young woman has a piquant face, with bright eyes that lighten the heaviness of a framework of a close mass of hair. Such a style is becoming only to fair, fresh-faced Americans, and should be distinctly avoided by any one in the least swarthy or haggard, or with noticeably prominent features. The hair gently waved from the face, to a neat coil in the back, as in the illustrations, has a softening effect particularly desirable.

A becoming veil for windy days is the Czarina mesh of Alencon net, with tiny chenille dots and a fine chenille border, which comes in all colors and a number of combinations.

The all-white veil is only suitable for a brunette with a clear skin. A plain black veil is not becoming to anyone, and a brown veil will make frights of nine out of ten of the prettiest women of the age, but a black veil with black dots is a general beautifier—if the dots do not disport themselves in awkward places.

No veil should be drawn tightly over the face. Let it stand out two or three inches from the face and fall over the chin and throat. If the hat brim will not support it properly, sew a row "invisible" wire along the upper edge.

Gather or plait two or three inches of the veil into a half inch of space directly in the front, when the veil is to be worn over a large brimmed hat.

President Lincoln

used to say that you could fool some people all the time, and all of the people some of the time, but you cannot fool a l the people all of the time. This explains why people come back to the Gail Borden Eagle Brand Condensed Milk.

The ball dress puffed sleeve with its modish turned-back cuff of velvet, is striking, and might also be used to advantage in a long sleeve, tight-fitting from the elbow down.

For a street dress, the



deep plain cuff and slightly rippled cap over the full puff is a pleasing variation of the ordinary puffed sleeve.

The really chic sleeve for indoor wear, however, is the tight-fitting under-sleeve with draped over-sleeve in a jetted or brocaded foundation with silk draping.

CHILDREN'S CORNER.



COMRADES.

Tip is a twin,
And Tan is his brother,
And so like are the two
That not even you,
No one, in fact, but their mother,
Can tell Tip one twin
From Tan, the other.

Tip the twin,
And Tan his brother,
Are waiting for you;
If you join the two,
Then three will have great fun together,
You, and Tip, the twin,
And Tan, his brother.

If you call Tip, the twin,
Why Tan, his brother,
Comes tumbling, too,
As if sure that you
Don't want one dog without his brother,
Because Tip is one twin
And Tan the other.

The Binding of the Wolf.

An Old Norse Story Re-told, by Hamilton
W. Mabie.

IT WAS in the time of Odin, that Fenrer the Wolf roamed about Asgard, his huge body daily growing stronger and his hungry eyes flashing more and more fiercely. Fenrer was fast becoming the most terrible enemy of the gods, and the oracles who could look into the future said that at the last great battle he would destroy Odin himself. So Odin called all the gods together, and as they came into the great hall the wolf crouched at the door, with a look that made even their strong hearts shudder.

"Kill him!" muttered one.

"No," said Odin; "no blood shall stain the sacred seat of the gods."

"Chain him!" said Thor.

That was a good plan, they all agreed, but how was it to be done?

"Leave that to me," answered Thor, full of courage, for he had done many wonderful things and there was nothing of which he was afraid.

That night the fires in the great smithy blazed so fiercely that the heavens far around were lighted with the glow, and in the dusty light the strong forms of the gods moved to and fro as they worked on the chain with which they meant to bind the wolf. All night Thor's mighty strokes rang on the hard iron, and when the morning came the great chain was done and they spread it before the wolf, asking him to show his wonderful strength by breaking it.

The wolf growled as he looked at the chain, for he knew the gods feared him and wanted to make him harmless, but he knew better than they how strong he had grown and that the breaking of the chain would be a very small matter for him, so he permitted them to bind the great links around his shaggy body and about his feet, and to rivet the ends so fast that it seemed as if nothing on earth could part them.

When it was all done and Thor's eyes were beginning to smile at his success, the wolf got upon his feet, stretched himself as easily as if a web of silk were cast over him, snapped the massive chain in a dozen places and walked off, leaving the gods to gather up the broken links.

"He has grown terribly strong," said Odin, looking at the twisted iron. "Yes," answered Thor, "stronger than I thought; but I will forge another chain, which even he cannot break."

Again the red glow shone over the sky, the fires flashed and blazed, the great hammers rang all night long, and the next day a second chain, twice as strong as the first, was finished.

"Come, Fenrer," said Thor, "if you can break this chain no one will ever be able to deny you great honor among gods and men."

And again did they bind the chain 'round and 'round the beast's mammoth limbs. When they had finished, the wolf rose slowly, shook himself fiercely, stretched himself, and then with a mighty effort, dashed himself on the ground;

the earth shook, the chain burst, and its links flew through the air and buried themselves in the ground, so tremendous was the effort with which the wolf freed himself. A fierce joy gleamed in his eyes, as he walked away with deep growls, leaving the gods to console themselves as best they might.

Long and anxiously they talked together, but no one thought of anything until Odin called to his swiftest messenger, "Go to the dwarfs as fast as a flash of lightning and tell them to make us an enchanted chain, which even the wolf cannot break."

The messenger travelled over land and sea until he came to the dark entrance of the underworld where the dwarfs lived. They were rushing about with black faces and dirty hair when the messenger called them together and said: "You must make for the gods an enchanted chain as light as the air and stronger than the enduring mountains."

The dwarfs whispered together for a few moments, and then scattered in every direction, for they were going to make the most wonderful chain that was ever put together and there were many things to be looked after before it could be done. When the chain was finished it looked like a silken string; it was made out of such things as the sound of a cat's footsteps, the roots of mountains, the breath of a fish and the sinews of a bear. But as frail as it looked, none of the gods, nor all of them put together, could break it.

The wolf, who had sniffed contemptuously at the strongest chain, looked at it suspiciously. "I am very unwilling to have this twine bound around me; but that you may not be able to call me cowardly, I will do it if some one of you will lay his hand in my mouth as a pledge that there is no treachery about this thing."

The gods looked at one another when they heard these words. The wolf must certainly be chained now, but who would lose a hand to save the rest? There was an awful pause, and then Tyr the god of honor and courage stretched out his right hand and laid it in the wolf's hungry mouth.

Then the gods bound the slender string tightly around the wolf, fold on fold, winding its whole length about him and tying the ends tightly together. It was so slight that it seemed as if it would break in fifty places as soon as the wolf began to stretch himself, but the harder he strove to break loose, the closer the cord drew about him. He sprang from side to side; he threw himself on the ground; he stretched his mighty limbs with all his strength, but the twine only cut the deeper, and his fury was something terrible to behold.

The gods were delighted when they found the wolf really fast, and they took the wonderful silken chain and drew it through the middle of a rock and sunk the rock so deep in the earth that nothing but an earthquake could stir it. When that was done everybody was merry and glad, except the furious wolf, and poor Tyr who had lost his right hand.

The Thirty-Four Puzzle.

THE 34 puzzle is a first cousin to the 14-15-16 puzzle that both young folks and grown-up folks played with so much a few years ago.

You can easily make one for yourself. Take a big piece of white cardboard and rule it off like a checkerboard into sixteen squares; then cut out sixteen circles of the cardboard, a little smaller than the squares, using a five-cent piece or a silver dime to mark the circles by. Number each circle clearly, from one up to sixteen, shake them on the big square in a heap, turn them face upward and try to move the circles so that when they are all in place each column will add up 34, no matter which way you add. It can be done, but I am afraid you will have to carry the combination in your head if you do it without the diagram here given.

| | | | |
|----|----|----|----|
| 9 | 7 | 14 | 4 |
| 6 | 12 | 1 | 15 |
| 3 | 13 | 8 | 10 |
| 16 | 2 | 11 | 5 |

How to Tie a Knot.

EVERY boy and girl likes to experiment with string from the time somebody shows them how to make a "cat's cradle," and "drop a loop" without opening the fingers. Now here are some things that you can learn to do with a string and then teach somebody else in the long evenings when the lessons are done and your friends want to be amused.

We begin to tie all knots with a loop [Fig. 1] or a noose. [Fig. 2.]

The double loop, which is also called the cable clinch, is used for fastening a rope to a cable or ring. [Fig. 3.]

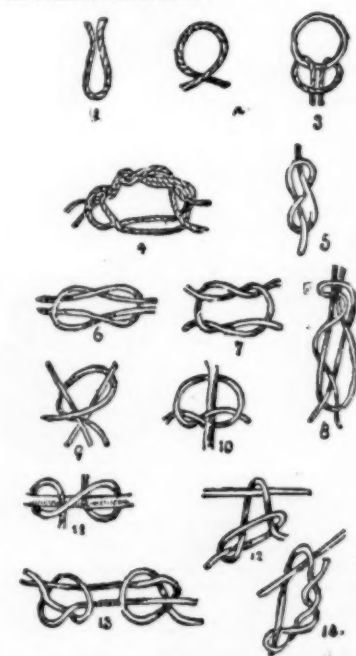
A simple knot doubled is called the water knot. [Fig. 4.]

To form an eyelet at the end of a line, the Flemish knot, which is very durable, is used. [Fig. 5.]

The straight cross knot, or chevalier knot, is used for connecting thin cords of equal size. [Fig. 6.]

The false knot, or grandmother's knot, slips apart easily and is not very durable. [Fig. 7.]

The double weaver's knot [Fig. 8] is much more serviceable than the single [Fig. 9], with which fishnets are usually tied. Fig. 10 shows the common fishnet knot.

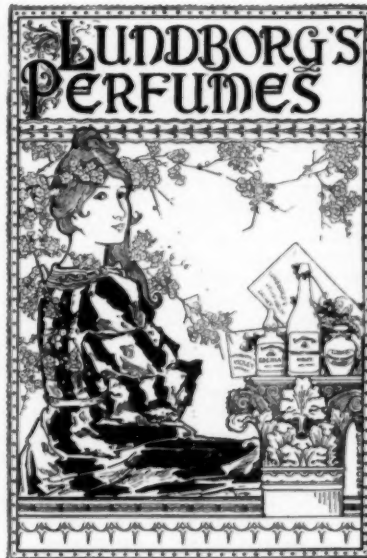


The fireman's knot is very strong. [Fig. 11.] It is formed by placing two nooses over each other.

The hangman's knot [Fig. 12] is made by forming a noose, and pulling the rope through the first noose in the shape of another.

The English knot [Fig. 13] is very serviceable for tying fishlines together.

The carpenter's knot [Fig. 14] fastens securely two cords to ropes, which may be much thicker.

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OUR PRACTICAL PAGE.

TO A PRACTICAL WOMAN.

I have read your glorious letters,
Where you threw aside all fetters,
Spoke your thoughts and mind out freely, in your
own delightful style.
And I fear my state's alarming,
For the pages are so charming,
That my heart I lay before you—take it,
Jeannie Welsh Carlyle.
And I sit here thinking, thinking,
How your life was one long winking
At poor Thomas' faults and failings, and his undue
share of bile!
Won't you own, dear, just between us,
That this living with a genius
Isn't after all so pleasant—is it,
Jeannie Welsh Carlyle?
There was nothing that's demeaning,
In those frequent times of cleaning,
When you scoured and scrubbed and hammered, in
such true housewifely style!
And those charming teas and dinners,
Graced by clever saints and sinners,
Make me long to have been present—with you,
Jeannie Welsh Carlyle.
All the time, dear, were you missing
Just a little love and kissing—
Silly things that help to lighten many a weary,
dreary while?
Never a word you say to show it;
We may guess, but never know it;
You went quietly on without it—loyal
Jeannie Welsh Carlyle. —Bessie Chandler.

Stencilling Painted Walls.

IF YOU ARE going to freshen up the kitchen walls, don't re-paper them to gather smoke and steam, grease and fly specs in the same old way; give the four walls and ceiling a good, smooth coating of paint that can be washed off occasionally and be made to look as good as new. And if you have time and taste, stencil a border around the ceiling, with a center-piece to match. It is not difficult.



First rub down all roughness on the walls with sandpaper, and stop up cracks and nail holes with soft putty. Be particular in selecting a paint brush—a good one is necessary to produce good results. Paint already mixed comes in reliable shades, and in cans holding various quantities, so there need be no trouble on that score.

Extra care should be taken in laying the color on smoothly, and no time lost in finishing the coat of color after the work is commenced, as a disregard of this will possibly result in a patchy effect, or in unsightly streaks showing the track of the brush.

When the last coat of color is thoroughly dry and hard, the wall is ready for decoration. Stencil plates may be made of thin metal, leather, etc., but for ordinary purposes stiff cartridge paper is best. Choose a simple design that will easily repeat itself, as the plate is necessarily but a section of the pattern, and must not be so



long that it cannot be held firmly by the left hand while the color is being dabbed in with the brush in the right hand.

When a section of the design has been drawn on the paper, lay it against a hard surface and cut along the lines with a sharp knife. Care

must be taken to cut clearly and accurately, having the curves and corners bold and true, as any slight imperfection in the plate will show in an exaggerated form in the work.

Measure and mark the line along which the stencil plate is to be laid, and in putting the plate against it be careful to make neat and precise connection with the section just finished.

The paint for stencilling should be moderately thin to prevent clogging the plate, and the stencil brushes should be made of short, stiff bristles, flat at the end for dabbing.

The outline left by the stencil is of course in some solid color, contrasting with the body tint of the walls. The real attractiveness of the work is in going over it afterwards, pencilling in lines of blending colors.

Don't forget the coat of varnish which is a finish and a protection to the whole thing.



If you are ambitious enough to want to stencil the dining room or hall, and object to the cold, hard surface of painted walls, choose a plain tinted paper for the ground work, and elaborate the design as much as you please—but not so much that the family will be compelled to face unfinished lines for six months of the year.

For the Invalid.

EGGS POACHED or boiled are nutritious, but if the patient will take them raw, they are a judicious tonic. An appetizing form is to beat the white to a stiff froth, add a spoonful of powdered sugar and beat more, then add the yolk of the egg and beat again, and lastly add a half tumbler of milk and three spoonfuls of wine. A little grated nutmeg may add a relish. The decoction should be sipped slowly.

Beef tea, mutton and chicken broths should be made fresh the day they are used, and not warmed over. When the full strength of the meat is extracted, the liquid rich and well seasoned and served hot, much of the invalid's antipathy to "slops" will be easily overcome.

Gruels of all sorts require more seasoning than food for persons in the full enjoyment of an appetite, and the longer they simmer the better they are—they should never boil.

A bit of chicken breast or a broiled bird, done to a turn and brought in unexpectedly, will often please a capricious appetite, and rice nicely steamed and served with cream may prove acceptable.

Cream toast, or crisp, hot buttered toast in thin, dainty slices; Boston crackers split open and toasted, dipped for an instant in boiling water and then smothered in sweet cream with a pinch of salt; or a thin, clean cut slice of white, home made bread, evenly spread with butter and a thin layer of jelly, will prove tempting to a convalescent, if daintily served. Trifles often assume a good deal of consequence to those who are ill and dependent, and disgusted with nauseous drugs and luke-warm dishes.

Raw oysters, with plenty of lemon juice, salt and pepper, will sometimes taste good when nothing else will. Acids cut away disagreeable tastes that may still linger, and—if approved by the physician—are acceptable in any form.

Two fair, tart apples, prepared in the following way, are good: pare and halve the apples and remove the core; put in a buttered baking dish and sprinkle plentifully with sugar. Rub together a spoonful of butter and one of flower,

A GOOD CHANCE TO MAKE MONEY.

In hard times we must be up and doing. I never had any experience selling anything, but my attention was called to the dish washer business, and for three months I have not sold less than two washers any day, and have cleared after paying all expenses, \$359.95. I consider this good for a new business these hard times, without any capital. Every family seems anxious for a washer, when it costs but \$5. I think any lady or gentleman can do as well as me. It is easy to sell what everybody wants. You can wash and dry the dishes in two minutes, without putting your hands in the water. Write to the Climax Mfg. Co., Columbus, Ohio, and they will give you full particulars. I think it our duty to inform each other of such opportunities as this, believing that much good will result.

add a small cup of boiling water, pour over the apples and bake them until tender and brown.

A dainty dish, and inviting to look upon is made in this wise: soak one spoonful of gelatine in half a cup of water for an hour; add two spoonfuls of sugar and dissolve over the fire. When nearly cold and stiff, beat in the frothed white of an egg, the juice of half a lemon and of one large orange. Beat well and cool in cups.

A plain jelly of gelatine made very acid with lemon juice, is sure to taste good when a person is ill, and lemon juice is one of nature's best regulators.

Port wine jelly is nourishing and refreshing. Put one ounce of gelatine and one large spoonful of sugar in one gill of cold water. Allow this to heat gradually, and when dissolved take it from the fire and add one pint of port wine. Cool it in moulds.

A very simple method of keeping ice near the sick room is to stretch a piece of flannel tightly over a large, deep vessel, like a bucket or bowl, and fasten it securely. The ice is placed on top of this drum-head, and covered lightly with another piece of flannel. In this condition the ice will even freeze to the flannel. Thus, ice in small pieces, can be kept within reach, and will avoid many weary marches up and down to the refrigerator.

Towels wrung out in cold water, and pinned full length across the bottom of the window shade so that the air may pass through the damp cloth, will lower the temperature of the room perceptibly.

Made-over Stockings.

IF YOU buy a good quality of hose, fine and long, it is too bad to throw them away when the foot is past darning. Cut them down—if not for yourself, for somebody else—and cut them in such a way that they will fit. Most made-over stockings are baggy at the ankle and broad at the toe.

Seams in the stocking are annoying if not properly ironed, but if turned wrong side out, and the seams ironed open and flat, none but extraordinarily tender feet will be worried by them.

Take a new well-shaped stocking, that is the proper length in the foot, and cut from it a paper pattern of the foot of the stocking complete. Cut from this pattern the under part of the foot, leaving the upper as in Fig. 1 and the small lower piece as in Fig. 2. Then using this Fig. 2 as a guide, cut another pattern on paper which is doubled; round the toe in such a way that the pattern will be like Fig. 3 when opened, and the notches come together.

In cutting down a stocking, lay on pattern 1 just above the old foot, and as near to it as the worn places will permit. Cut away the ragged

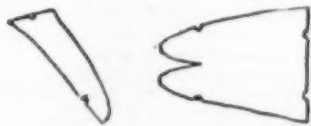


Fig. 2.

Fig. 3.

parts, and fit in a piece like pattern 2, which it has probably been necessary to cut out of another pair of old stockings, saved for the purpose.

Don't forget to shape the ankle, and to sew all seams with a fine, running stitch, double thread, that will give with the stretching of the stocking. If the seams are sewed too firmly, the threads will break when the stocking is stretched in place.

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Answers to Correspondents.

MRS. G. T. H.—For information and materials for Battenberg lace, write Miss Sara Hadley, Broadway and 21st street, New York City.

FLORA T.—Thanks for the cut and suggestion. You notice that we give you one design asked for in this number. The other will probably appear in our next. We are always glad to receive suggestions, and will carry them out whenever they seem practical for a sufficient number of our readers.

A SUBSCRIBER.—We have never used the soap to which you refer, and so cannot speak from actual knowledge. Pure white castile, or Pears' unscented soaps, are perhaps as reliable as any.

Why don't you make up your black Henrietta like the house and street gown in the September number of THE QUEEN OF FASHION. With the ribbon and silk trimmings, nothing could be more suitable.

LILLIE B.—Your letter came too late for reply in our September number.

The fall novelties in black goods are really beautiful and range from 75 cents to \$7.50 a yard. In all black, the goods are of fine, smooth texture, with figures of silk, on the same order as those sold last year. The really new things are combinations in two colors, black and green, black and brown, black and purple, etc. Write to Altman or Stern, New York, for samples of their crepe, mohair or camel's hair effects. These being heavy, rough goods need no trimming, but if you wish to add color, open braid, jets or passementerie over a bright silk, will be quite the thing.

MRS. HAGIL.—You ask us to send you samples without sending the necessary stamps to cover postage.

Get a dull, black crepon, which has the mourning effect, without being as expensive as heavy crape. Trim it in the heavy, dead black silk always used, and line your long cape with the same, putting in an interlining of soft flannel for warmth. Cut two shoulder collars—one of the crepon trimmed in silk and the upper one of the silk.

I take it from your letter that you are not in deep mourning.

COLLEGE GIRL.—You certainly need at least a white wool gown and a dressy black gown of some sort in addition to your every-day dresses. Black is presentable on more occasions and is far less tiresome than any color would be, especially when relieved by different colored collars and lace garniture. A silk waist in cream, salmon or pale blue could be worn to advantage with the black skirt for a change. Don't forget a dressing gown for your room, and a light wrap for recreation hours and corridors.

PUBLISHER'S NOTICES.

ADVERTISEMENTS.—We will not knowingly or intentionally insert advertisements from other than perfectly reliable firms or business men. We believe that all the advertisements in this paper are from reliable parties, but, if subscribers find any of them to be otherwise, we will esteem it a great favor if they will advise us. Always mention the "Queen of Fashion" when answering advertisements.

PATTERNS.—Very careful attention is given to all orders for patterns. Patterns are sent immediately on the day orders are received. There is no reason whatever for delay.

PROMISES.—All promises heretofore or hereafter made to our subscribers will be strictly carried out. Anyone having cause for complaint, kindly write.

OLD PATTERNS.—Many ladies write to know if they can get patterns that were illustrated in former issues of "The Queen of Fashion." To this we reply "yes." Nearly every pattern that has ever been seen in "The Queen of Fashion" will be sent promptly on the day order is received. We do not discard patterns until we are sure there will not be further orders for them.

MUCH FOR LITTLE.—Upon seeing this paper the first time, a great many ladies are surprised that we can offer such a journal for the mere nominal sum of 50 cents a year. No wonder; for it is equal to many published at five to eight times 50 cents.

The reason we can do it is because of our extensive pattern business. The McCall Bazar Glove-Fitting Patterns, the leading patterns for over twenty years. We must necessarily have the very latest and best styles. Hence the value of THE QUEEN OF FASHION. For 50 cents a year, subscribers to THE QUEEN OF FASHION get very much for very little.

CRITICISMS are invited from our subscribers. Suggestions that will lead to the improvement of THE QUEEN OF FASHION will be appreciated.

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FOR THE MINUTE.

THE MODERN EVE.

She alied with great intensity her woman's rights propensity—talked of the soul's immensity, and books and books she wrote About man's asininity—said that it was infinity and vowed in each vicinity that woman ought to vote.

"If we would have prosperity," she said with great severity, "twas due to our posterity that men should share the yoke.

And why should insobriety be base man's impro-priety?" And with immense anxiety she asked, "Shall women smoke?"

But while with much loquacity she dwelt on her capacity and with such stern pugnacity she cried, "When will this stop?" Her husband quit liquidity, and home with deep timidity darned socks with great rapidity, while baby called her "pop."

—Tom Mason in Judge.

MAY: "Next to a man, what's the jolliest thing you know of?"

ETHEL: "Myself, if he's nice."

HE: "You are the one girl among a thousand."

SHE: "I didn't suppose there had been more than a dozen or so."

REEDLEY: "Why do you smoke continually, from morning until night?"

WEEDLEY: "It's the only time I get. I sleep from night till morning."

Last night an awful dream I had,
'Twas a dream that made me shiver.
I saw a cat fish for a shad,
And the shad rose up the river.

THE girl who says she wouldn't marry the best man in the world usually keeps her word. Sometimes she marries the worst.

"How shall I enter the money the cashier skipped with?" asked the bookkeeper; "under the profit and loss?" "No; suppose you put it under the running expenses."

She is learning to ride a bicycle,
So some of her girl friends tell;
And those who have seen her attempt to mount,
Say she doesn't get on very well.

RAYMOND: "Your wife seems to be very fond of dress."

DOUGLAS: "Yes; every day is decoration day with her."

FIRST GIRL: "I like a man with a past. A man with a past is always interesting."

SECOND GIRL: "That's true; but I don't think he's nearly so interesting as the man with a future."

THIRD GIRL: "The man who interests me is the man with a present; and the more expensive the present is the more interest I take in it."

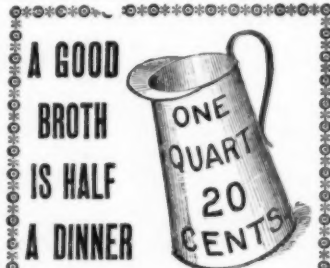
She long had looked for a man, 'tis said,
And the quest had abandoned in despair.
But at last she found one under her bed
Loaded with jewels and silverware.

VALUE OF EDUCATION.—Mistress (angrily): "See, Bridget, I can write my name in the dust!" Servant (admirably): "Oh, mum, that's more than I can do. There's nothing like eddication, after all, is there, mum?"—House Furnishing.

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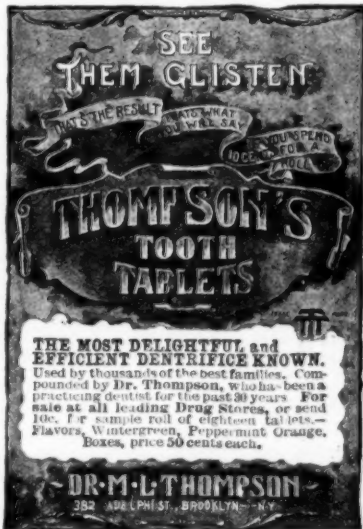
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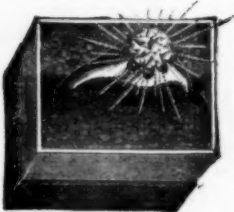
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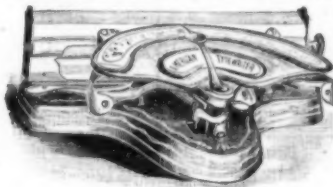
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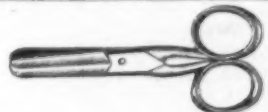
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success. There were none of them, however, who had had experience in issuing a magazine in regular editions of 200,000 and upwards, and consequently there were no precedents.

For the Six Months embraced in the volume just completed, THE COSMOPOLITAN printed One Million Four Hundred and Nineteen Thousand Copies,

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In other words, from 20 to 50 per cent. more copies than were printed by any other magazine in the world for the same months—November '93 to April '94 inclusive.

In reply to the suggestion thrown out, that higher prices for magazines mean a higher grade of ability, we invite a careful comparison of the list of THE COSMOPOLITAN's authors and artists for this six months with that of any other publication in the world.

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| EDMUND GOSSE. | NAPOLEON BONAPARTE, Posthumous. | DE MAUPASSANT. |
| MARION HARLAND. | T. C. CRAWFORD. | ST. GEORGE MIVART. |
| I. ZANGWILL. | VALDES. | SIR EDWIN ARNOLD. |
| GERTRUDE HALL. | HOWELLS. | LOUISE C. MOULTON. |
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| THOMAS A. JANVIER. | LYMAN ABBOTT. | EDWARD EVERETT HALE. |
| | J. G. WHITTIER, Posthumous. | |

Among the Artists who contributed were:

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| DAN BEARD. | JOSE CABRINETTY. | PAUL DE LONGPRE. | REMINGTON. |
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